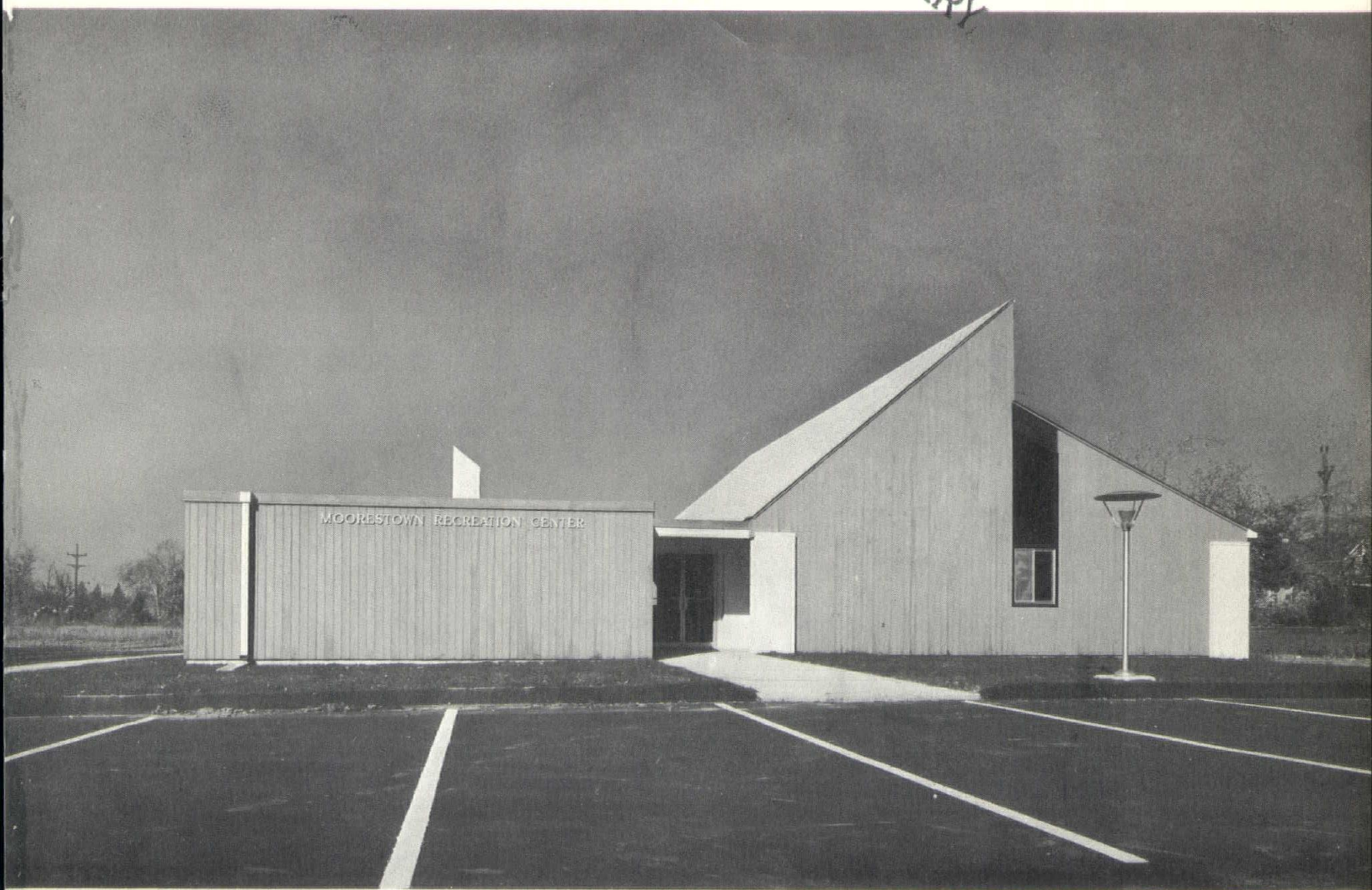


# ARCHITECTURE

## new jersey

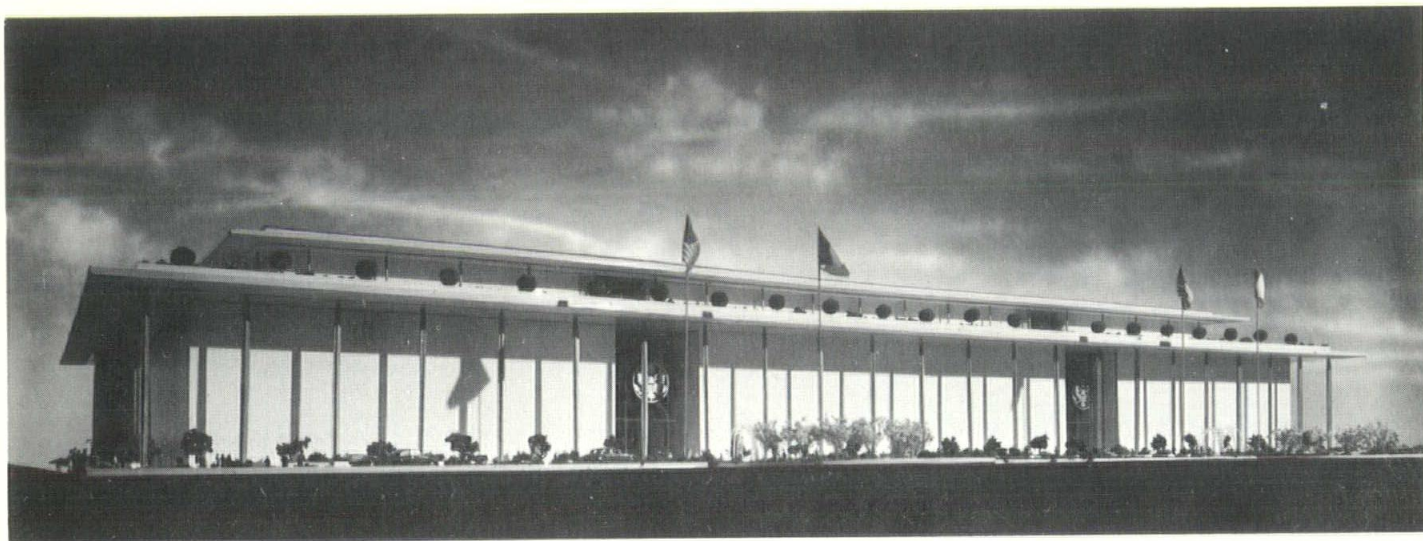
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The Spring 1968 Semester of the New Jersey Society of Architects School for Architectural Training begins courses on February 5th at the Essex County Technical School in Bloomfield.

The School is open to all those desiring to initiate experience for entrance into the architectural field and for those preparing for state licensing examination. Established in 1964, the classes are helping to overcome the growing shortage of trained draftsmen required in the profession.

Courses to be given are:

**Architectural Drafting** under Harvey Berg, AIA, PE, of Newark. This is a two-year course with the first year basic drafting techniques, and the second year a simulation of actual architectural office techniques.

**Architectural Practice**, under Laurence Werfel, AIA, of Queens, N. Y. primarily for those preparing for architectural registration. The one-semester course covers all phases of architec-

tural office and project administration. This course also includes a series of guest lecturers who are of particular interest to architectural practitioners.

**Architectural Design** under M. Leonard Levine, AIA, of Passaic, is open to draftsmen with experience in architectural offices. A certificate of completion is given following the two-year design program which includes small and large buildings and interior planning. Open to those with suitable experience, or who have completed architectural drafting at the school, this course will help them either to advance their design skills or prepare them for their licensing examination.

**Basic Building Construction**, also under Mr. Levine, is designed for students with little or no previous experience in construction. The course will familiarize them with the materials and techniques used in the construction of architectural projects.

For registration or additional information contact the New Jersey Society of Architects, 120 Halsted Street, East Orange, N. J. 07018.



Official Publication of

**NEW JERSEY SOCIETY OF ARCHITECTS**

A Region of The American Institute of Architects

120 Halsted Street, East Orange, N. J. 07018

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# ARCHITECTURE

new jersey



Volume 2, Number 1

January/February, 1968

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Sidney Scott Smith, AIA, Architect

# Editorial

## 1967—THE YEAR OF THE BREAKTHROUGH!

No longer can we be accused of being disinterested, uninvolved, stand-offish, and generally speaking, a group with our heads in the clouds!

During Jim Swackhamer's year as President, we have reached out in all directions and taken part. Under his persuasion and guidance, we have become involved—not just in issues which directly or indirectly affect your practice—but in matters affecting the welfare of everyone.

His eloquent statements in ARCHITECTURE NEW JERSEY which dealt with a variety of subjects were picked up by newspapers and other publications and quoted. His pronouncements at meetings with outside agencies were listened to with deep respect. We were fortunate to have a president so articulate.

The highlights of the year undoubtedly were:

- . . . The Supreme Court decision in our favor, upholding the validity of the Planners Law.
- . . . The passage of the Statute of Limitations.
- . . . The publication of ARCHITECTURE NEW JERSEY, the only architectural publication in the State.
- . . . The establishment of Architectural Training classes for draftsmen and for those preparing for licensing.
- . . . Laying the groundwork for a School of Architecture at Rutgers, The State University.

- . . . Laying the groundwork for the establishment of architectural technician courses at Community Colleges throughout the State.
- . . . The establishment of Seminars for the continuing education of architectural practitioners.
- . . . Involvement in several broad-based committees formed by the Department of Community Affairs dealing with a host of subjects from updating building codes to amending the land-use laws.
- . . . Collaborating with the State Department of Education in rewriting the School House Guide.
- . . . Intensive concentration on Legislation and collaboration with outside groups all the way from the State Chamber of Commerce to the Interprofessional Council of Executives to improve the climate in which you practice.

And in 1968—under the leadership of Gene De-Martin—we'll have more of the same.

You'll note the key word here is INVOLVEMENT.

Share this involvement with us. Participate. Come out to meetings. Answer questionnaires. Say "yes" when asked to serve your profession. Support our activities.

We need each other!



## AS I SEE IT



David R. Dibner, AIA

*"Wedged between two broad rivers, lodged between New York and Philadelphia, halfway between Massachusetts to Virginia, mid-point between Maine and Florida that is New Jersey."*

*from New Jersey, America's Main Road  
by John T. Cunningham*

## CONQUERING THE CORRIDOR COMPLEX

Therein lies both the strength and weakness of New Jersey, the Corridor State. I feel that it's about time that we stopped listening to the traffic going by and started sounding our own horn.

Recently a representative of a major industrial firm with much of its production, storage and research facilities located in New Jersey and its home office in New York was explaining his policy toward the selection of Architects. Simply stated, the small projects were given to local Architects . . . "We like to encourage local Architects." The major prestigious projects went to New York or Philadelphia firms . . . "They have the experience and know-how." And this is the way it has gone for ages. Not only for industry, but commerce and institutions as well. Just look around.

The results, New York firms growing larger and more experienced while New Jersey Architectural firms remain small and fragmented, content mostly with schools, factories and alterations.

Does this state of affairs have to remain? I say emphatically "NO!" I feel that it is within the power of our profession to alter this pattern of by-passing our State and realizing the full potential of our native talent.

I believe the next decade will provide the true test of the ability of our State's Architectural profession to measure up to this challenge.

Read your newspapers, look around; note the many firms who are relocating their corporate cores from the congested cities and moving to New Jersey's open spaces. Large firms whose production was native now will have New Jersey management. It's now our job to sell them "Architecture—New Jersey" in its fullest sense.

I see this as a full fledged campaign mobilizing the resources of our profession under the leadership of the State Society. Planning the campaign requires our meeting to define our goals and methods of achieving them.

- . . . Let's start a dialogue with the leaders of New Jersey industry, defining their needs and our ability to fulfill them.
- . . . Let's spread the word that Architects in New Jersey are as well trained and qualified as those in our neighboring Brand "X" states.
- . . . Let's foster the development of a sense of pride in native professional products just as our clients promote their commercial products.
- . . . Let's convince them of the advantages of our immediacy of location, direct contact, intimate knowledge of local conditions, codes, requirements, etc.
- . . . Let's encourage our fellow professionals, our consultant engineers to follow our example.
- . . . Let's pool the talents of several small firms to tackle the larger projects. It's done all over without a loss of individual firm identity.
- . . . Let's get the message across that New Jersey business can only benefit from the growth of the New Jersey profession.

I'm convinced that the challenge is here and that we have it in our power to rise out of the rut of America's Main Road and to truly create Architecture—New Jersey by Architects—New Jersey.

Are we ready to meet this challenge?





**EUGENE A. DeMARTIN, AIA**  
45th President  
New Jersey Society of Architects

On the first of January 1968, Eugene A. DeMartin became the forty-fifth President of the N. J. Society of Architects, by virtue of his election to that office last September.

A native Newarker, Gene graduated from Newark schools and went on to Newark College of Engineering. He switched from thinking about a career in construction to a career in architecture when he decided that he would rather create his own plans, than follow someone else's. His college education was interrupted by World War II when he joined the Air Force. After the war, he resumed it at Michigan State College and finished up at the Newark Atelier, a school run by architects in the Newark area. He was registered in New Jersey in 1951.

Mr. DeMartin, whose offices are in Lyndhurst, has designed housing that ranges from the \$24 million Mediterranean Towers apartments in Fort Lee to the moderate-income housing of Newark's High Park Gardens, an urban renewal project. Not only has he applied his creative talents toward

the entire income spectrum of housing, but he has also designed just about every type of commercial building from suburban cinemas and shopping centers to high rise metropolitan office buildings. He is currently working on an autorama and office building for the Newark downtown area.

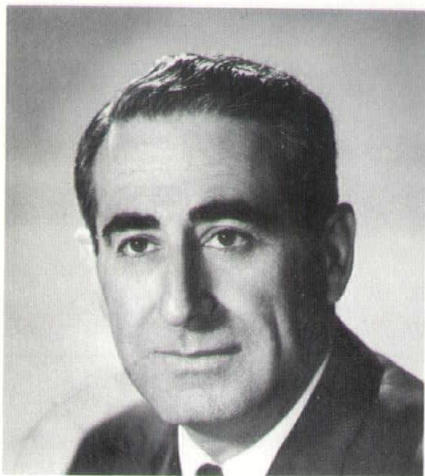
If you were to ask Gene DeMartin what his dreams for the profession for 1968 are, he'd probably tell you—the realization of a School of Architecture, probably at Rutgers; revisions to, and strengthening of the architectural licensing law; establishment of architectural technician courses at Community Colleges throughout the state, and the expansion of architectural training courses financed, hopefully, with Federal money.

Gene brings to the office of President a wealth of experience in architectural affairs having served the profession for many years in various capacities.

We extend our best wishes for a successful administration!

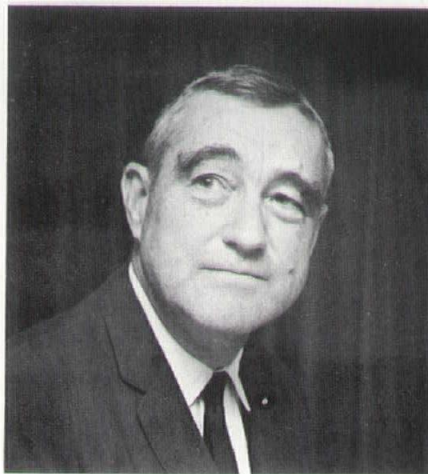


## Profession in New Jersey



**HAROLD D. GLUCKSMAN, AIA**  
1st Vice President

New York University, B. Arch. Licensed to practice Architecture in 1937. Partner in the firm of Glucksmann-Guzzo with offices in Irvington. Resident of West Orange. Member of Board of Trustees of Temple B'nai Jeshurun of Short Hills, Masonic Order, Independent Order of Odd Fellows.



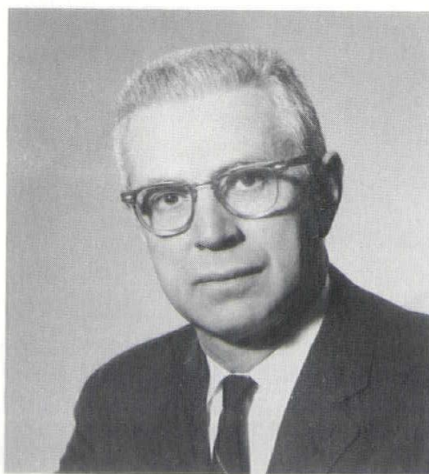
**ALFRED BUSSELLE, AIA**  
2nd Vice President

Harvard University School of Architecture M. Arch. Presently with the firm of Diehl, Miller, Busselle, Architects of Princeton. Chairman, Princeton Twp. Building Code Board of Appeals; Chairman, Citizens Advisory Committee to the Princeton Twp. Planning Board; Director, Princeton Historical Society; State Historic Preservation Officer.



**PETER H. HOLLEY, AIA**  
Secretary

Educated at Pratt Institute and Columbia University. Partner in the firm of Holley & Johnson with offices in Glen Rock. Secretary of Paterson Orphan Asylum Assn., Director of the First Federal Savings & Loan Assoc. of Paterson, past president of Paterson Y's Mens Club and Deacon in the Westside Presbyterian Church.

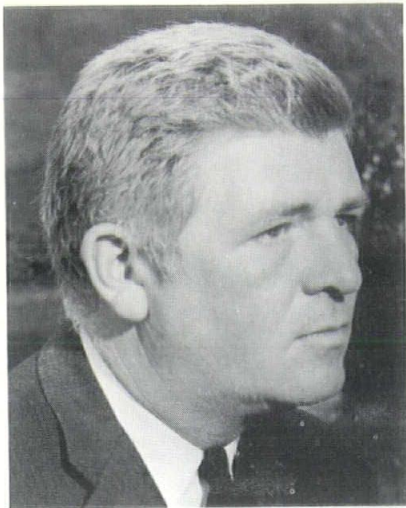


**BENJAMIN M. GRUZEN, AIA**  
Treasurer

Educated at Cooper Union, Massachusetts Institute of Technology and Boston University. Fellow of the Construction Specifications Institute. Partner in the office of Gruzen & Partners (formerly Kelly & Gruzen) with offices in Newark. Member of the AIA Task Force for Quality in Concrete and member, AIA National Committee on Document Review. Resident of Maplewood.



## JULES GREGORY NOMINATED FOR AIA VICE PRESIDENCY



Jules Gregory, AIA

Jules Gregory has been nominated by the New Jersey Society of Architects, AIA, with co-sponsorship of several other chapters, for one of the three Vice Presidents to be elected in 1968. As Regional Director since 1966, Jules' enthusiasm has revitalized the New Jersey Chapter and Region. As Commissioner of Design at the National Level, he has entered whole-heartedly into reorganizing what must be the Architects' most important contribution to the environment. Jules' selection as Commissioner of Design was a tribute to his personality and attainments, as he had only been a Regional Director for a year at the time.

Jules Gregory graduated from Cornell Architectural School, went to the Ecole Nationale des Beaux-Arts in Paris, attending the Atelier of Auguste Perret. While still a draftsman he was cited in the Museum of Modern Arts Talent Competition, and since that time has received the Architectural Record's Award of Excellence for House Design no less than three times. At the Annual Conventions of the New Jersey Society Jules' work has won nine awards. He has received perhaps more recognition than any other single Architect from New Jersey, with publication of his work more than 100 times in such periodicals as the Forum, Record, Progressive Architecture, House and Home, Art in America, L'Architecture d'Aujourd'hui (France), School Management, Einfamilienhauser in the U.S.A. (Germany), L'Arredamento Moderno (Italy) and numerous others.

He has been a visiting critic at Pratt and Princeton Schools of Architecture and a Professor at Columbia. He has taken continued active interest in the affairs of the Institute from local to national levels. At the national level he is currently on committees for Architectural Education, War on Ugliness, Home Building, and Liaison with the American Institute of Planners, besides being the Chairman of the Commission on Architectural Design.

Although Jules has conducted his own practice for a number of years he is also familiar with the operation of the large office, having worked at Skidmore, Owings and Merrill and for Harrison and Abramovitz on the United Nations Building.

We sincerely believe that the election of Jules Gregory as a Vice President of the Institute would be a great step in promoting the aims and ideals of all of us.

## THE FUTURE OF NEW JERSEY

The conference conducted by Rutgers University's Urban Studies Center on The Future of New Jersey (December 8-9, 1967) came up with the same result as the conference (December 7, 1966) sponsored by the New Jersey Society of Architects and Princeton University School of Architecture: The need for the establishment of a continuing grass-roots, broad-based, citizens organization to analyze the State's many problems and make proposals for their solution.

Topics discussed by leaders in governmental and private affairs who attended the invitational two-day Forum covered a broad spectrum: education, water supply, older cities, new patterns of job opportunities and housing development, redistribution of tax burdens between cities and the state and Federal government, open space and many others.

Professor John E. Bebout  
Director  
Urban Studies Center



A detailed report, including recommendations of the eight discussion groups, is being prepared and will be presented by the University in the near future, according to Professor John E. Bebout, director of the Urban Studies Center. The December conference was planned and directed by Professor Bebout.

More than 150 leaders in government, the professions and business attended the forum. The New Jersey Society of Architects was represented by James A. Swackhamer and Alfred Busselle, 1967 president and secretary respectively and Mrs. Helen Schneider, Executive Director.



# Architectural Awards 1967



## AWARD OF MERIT

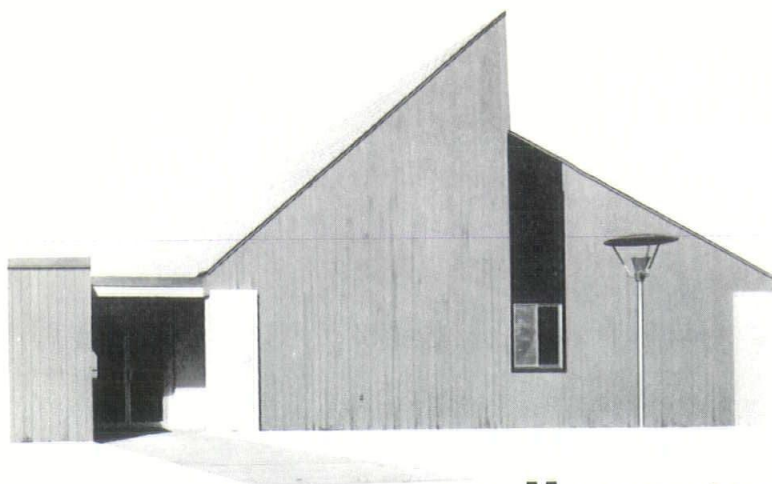
"We feel that the work continues to get better and better. In general, every jury looks for new trends in design. We were impressed by residential cliché, and by the fact there was only one large scale master planning and housing project. We feel that this should be reversed; that larger projects should come more into evidence in these exhibits.

We feel that the participation of the younger men in the state should be greatly encouraged, and more of our colleges involved. The image of the architect starts with the younger man, and how he feels about you, the practitioner, is important. You will have to carry a strong image, and we hope it will grow. From the work we've seen, we are very sure that great work will become greater."

### THE JURY

Victorine duPont Homsey, FAIA,  
of Wilmington, Del.  
Sidney Katz, FAIA, of New York City  
Percival Goodman, FAIA, of New York City

We are pleased to present in this issue the award winning completed projects. Our next issue shall contain a presentation of award winning preliminary designs for proposed projects.



## Moorestown Recreation Center

Moorestown, N.J.

Architect:

Sidney Scott Smith, AIA,  
Moorestown, N. J.

General Contractor: A. G. Ritchie & Sons  
Mechanical & Electrical—Wilson Associates  
Engineers: Structural—Ralph C. Dumack  
Plumbing & Drainage—C. N. Hubbs & Sons  
Heating & Ventilating—E. C. Worrell, Inc.  
Electrical—Rottau Construction  
Photographer: Lawrence S. Williams

*"Bold forms, careful detailing,  
honest, simple use of materials."*

*The Jury*

When you're designing a building for children, it's almost a must that the design be geometrical, playful and carefully scaled.

That's what Architect Sidney Scott Smith decided in his design solution for the Moorestown Recreation/Community Center for arts & crafts, gymnasium & tumbling, youth functions, banquets, recitals and meetings.

The program required the building to act as a cornerstone for an existing nine-acre playfield as well as store athletic equipment.

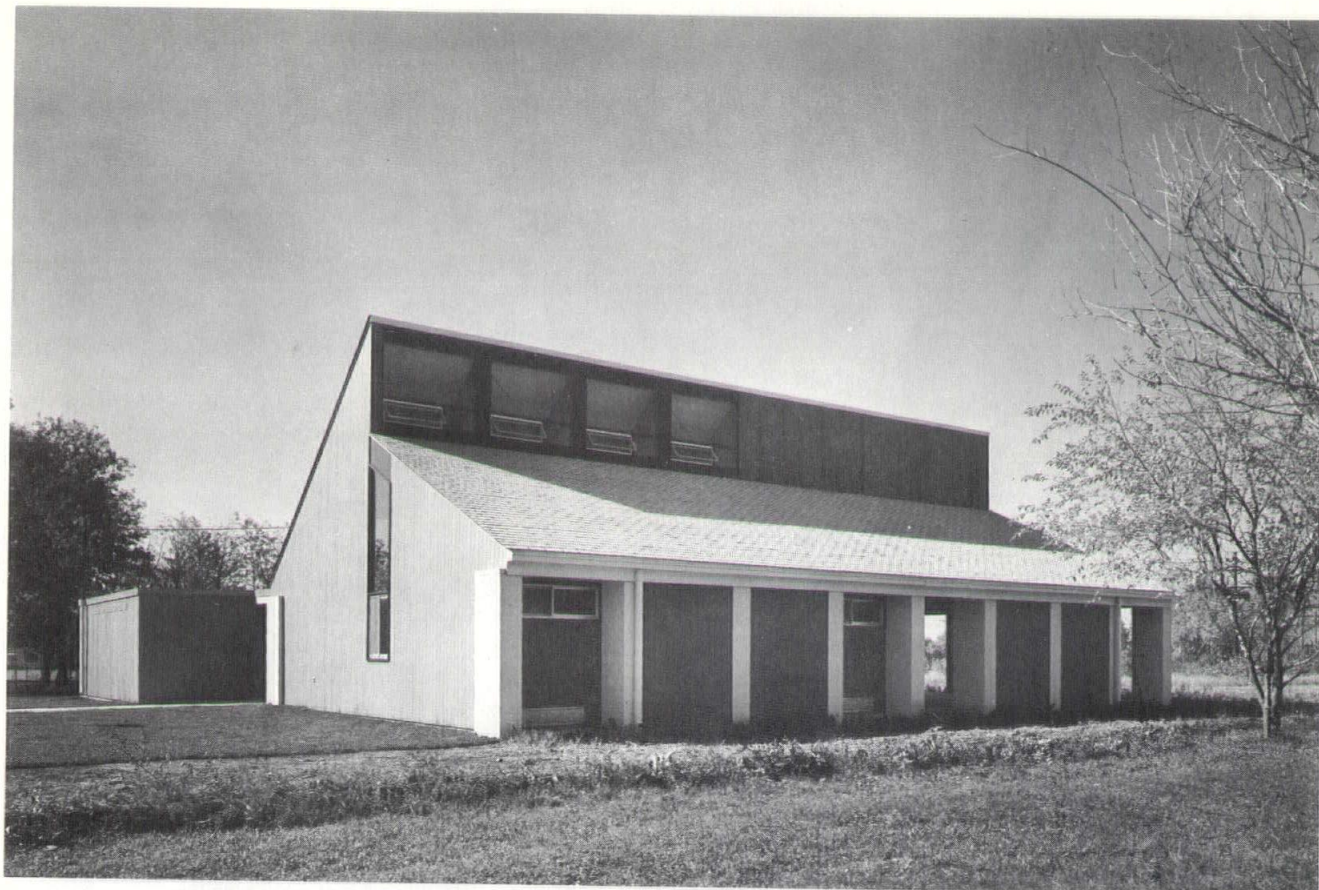
Site for the building is the southeast corner of a semi-wooded site with an elementary school nearby. Three feet of fill were required.

Smith's first consideration in the design solution was that the building is primarily for children. That's why he chose the design to be geometrical, playful and carefully scaled.

To provide effective, natural light (and good acoustics), the multi-purpose room ceiling slopes to a clerestory whose height contracts nicely with the purposely scaled-down auxiliary spaces.

A covered play area—equal in size to the multi-purpose room and overlooking the playfield—was provided for indoor/outdoor activities. Storage closets are located in this space for equipment.





In the future the multi-purpose room can be doubled in size by expanding northward into the covered play area, which itself can be re-provided by adding additional 7'-8" bays.

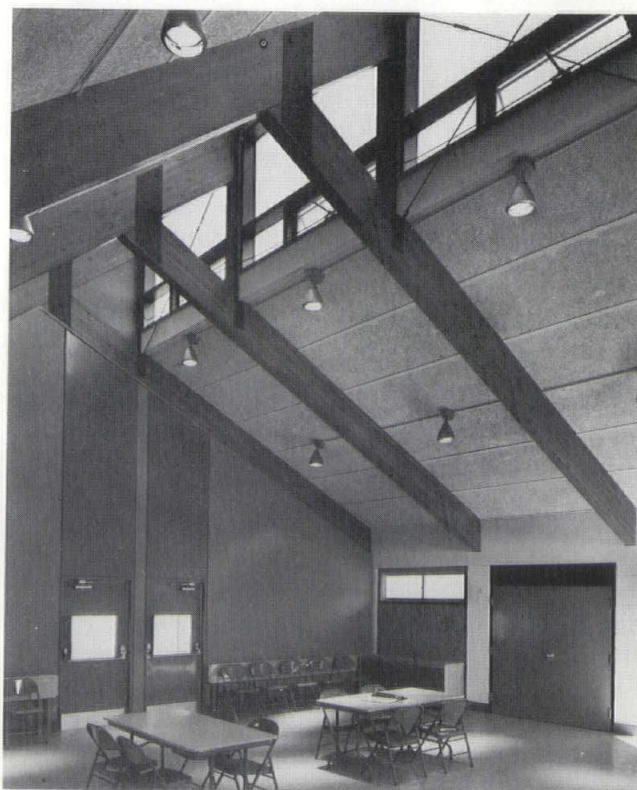
So the children will always be in view, the north wall of the director's office is angled for visual control of the playfield and covered play area from his desk.

The recreation center is a wood frame system except the east wing which has laminated beams on concrete block piers, oversized for emphasis.

A gas-fired hot water system serves three classroom-type unit ventilators in the east wing of the building and baseboard radiation is used elsewhere.

Major materials used in construction included asphalt shingles and built-up roofing, pressed fiber insulating roof deck, laminated wood beams with steel moment connections, 1 x 6 cypress vertical siding, wood windows with aluminum operating sash and plasterboard interiors.

Quarry tile floors were used in the heavy traffic areas and vinyl asbestos tile was used elsewhere. The storage room has varnished fir plywood walls and ceilings to accommodate daily moving of athletic equipment.





# East Pennsauken Methodist Church

Pennsauken, N. J.

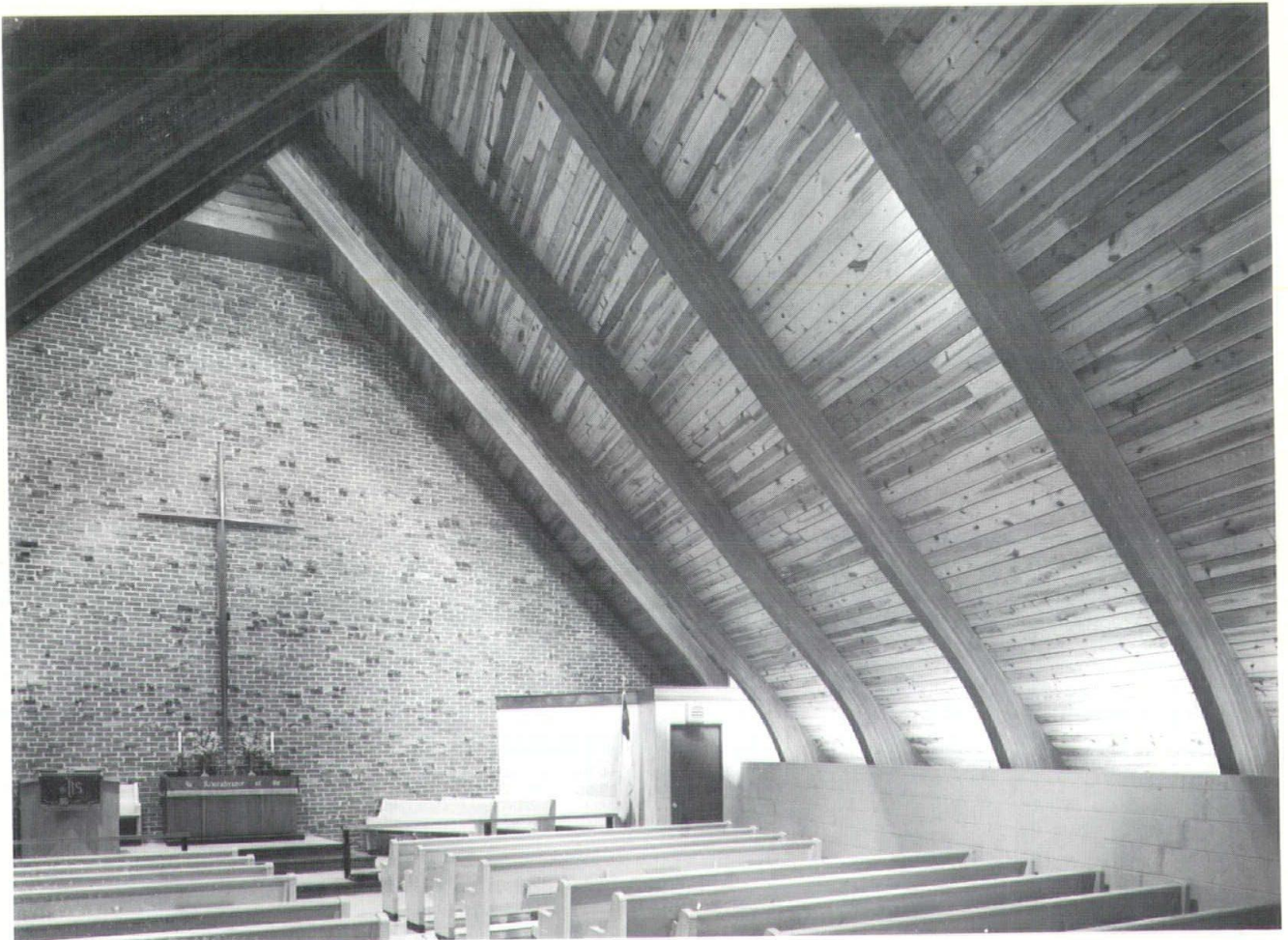
Architects:

Thomas, Kolbe, Thomas, Poponi,  
Pennsauken, N. J.

General Contractor: Harry DeAngelo & Sons, Inc.

Engineer: John L. Ciba

Photographer: Loomis-Shade



A small Methodist congregation in East Pennsauken approached their architect with a church building requirement for a sanctuary for 180 people, Sunday School rooms and related utility spaces.

They had a modest budget and no other pre-conceived ideas of what their building should be.

The architects, Thomas, Kolbe,

Thomas and Poponi in Pennsauken set to work immediately on a design effort that would express the action of the liturgy, be ecclesiastically correct and relate these to the site and to this particular residential community.

The site, bounded on two sides by streets, is heavily wooded, gently sloping and just under one acre in size. The building

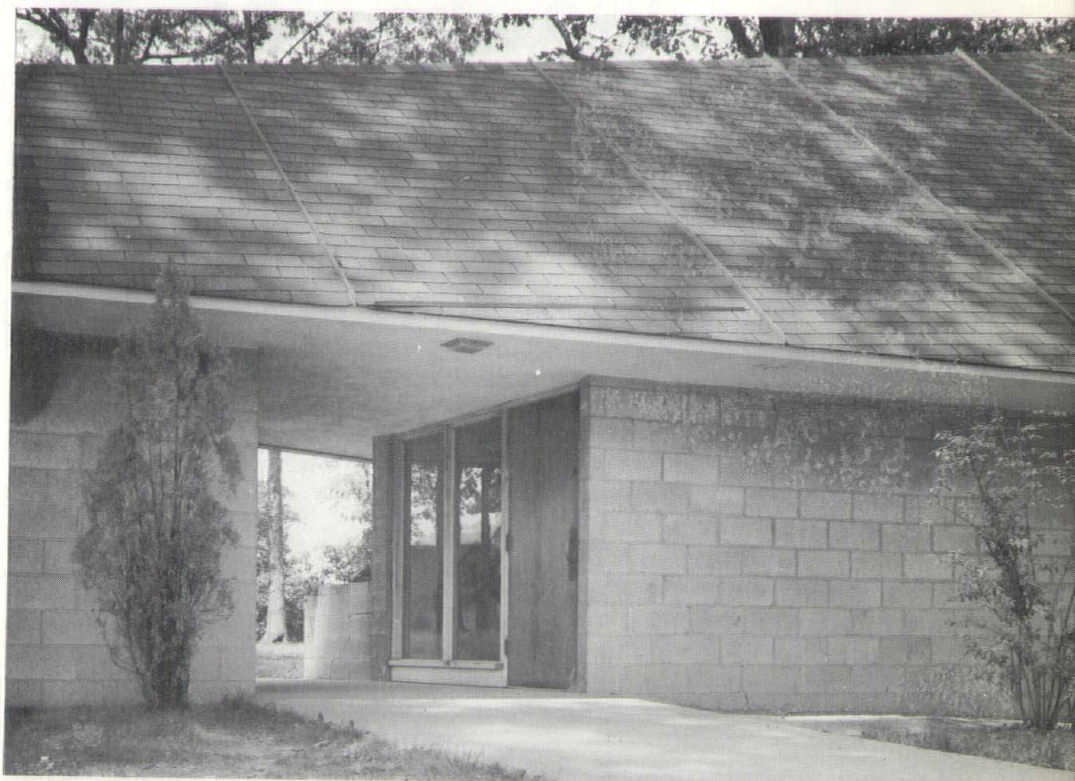
was to be carefully located in this shaded site to prevent the destruction of any large trees. The architect decided on a triangular shape with the chancel at the wide end allowing the most pews to be closest to the worship center.

The perspective illusion, created in the Sanctuary, is a feeling of a much larger space than if all the lines converged



*"This award given because it fulfilled its function as a church with absolute simplicity in use of unpretentious materials."*

*The Jury*



to one point as parallel walls would do.

Light and natural ventilation filter in through soffit windows which are not seen from either the interior or the exterior. Additional natural light washes the chancel wall from a glass strip at the roof break eliminating the need for any hanging fixtures in the worship space.

The lower floor level of the

church contains the utility and class room spaces. A strong roof form narrows to a point at the Narthex to emphasize the low, human scale of the entrance. The Narthex entrance, under the protection of the roof, is accessible from either the street or parking area.

The first floor is a wall bearing wood joist system and the roof of the worship space is exposed

laminated wood arches and wood deck.

The heating system is oil fired hot air and the sanctuary has a supplementary mechanical ventilation system.

All walls, both interior and exterior, are concrete masonry block except the interior chancel wall which is brick. Windows are wood casement and the roofing is asphalt shingles.



# Carlson Residence

Cedar Grove, N.J.

Architect:

Gerard J. Valk, AIA,  
Montclair, N. J.

General Contractor: S & M Construction Co.

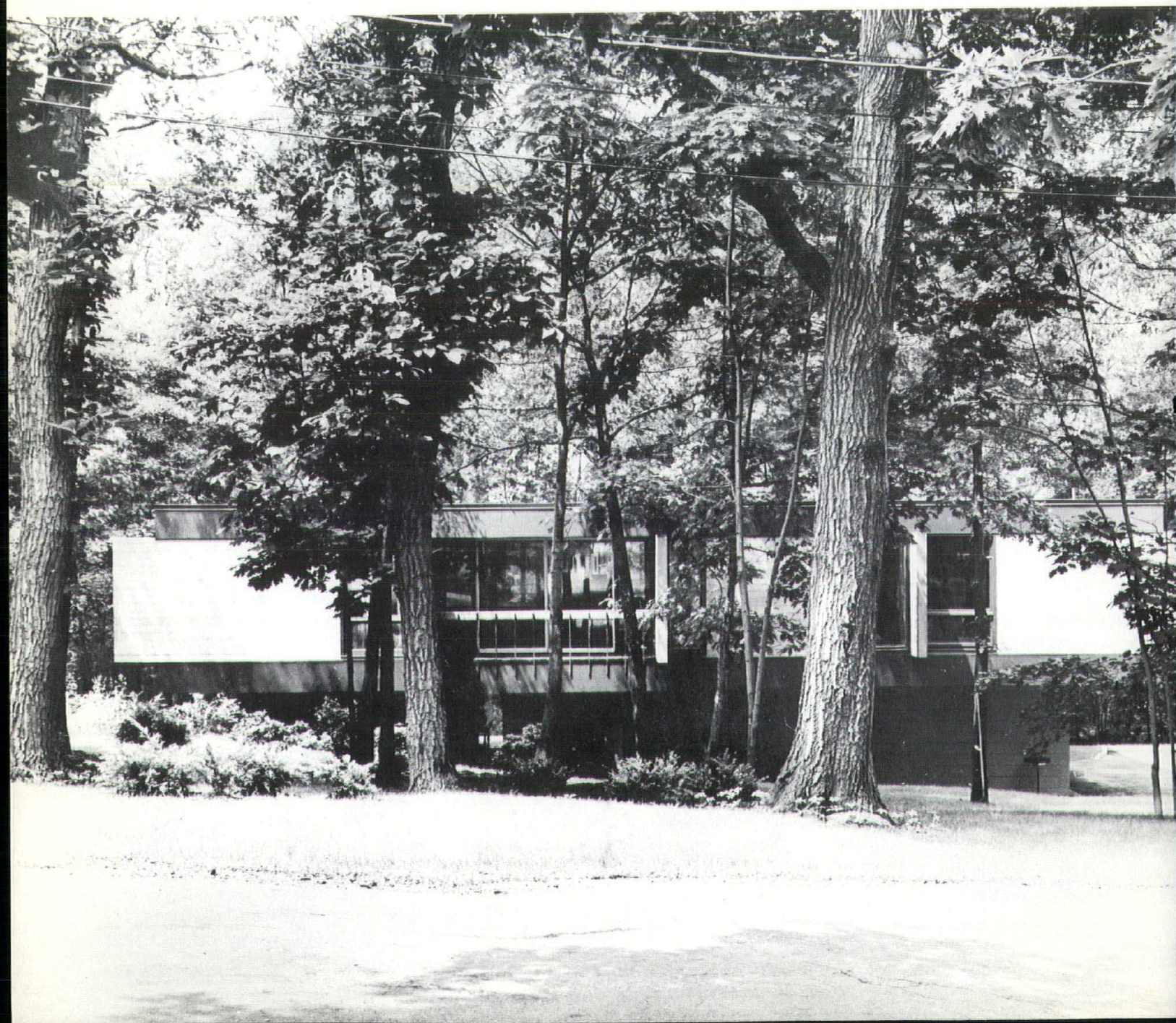
Landscape Architect: Gerard J. Valk

Engineers: Structural—Joseph Rizzo

Electrical—Designed Electric

Mechanical—Guy Burnett

Photographers: Vernon Maxham  
John Farrell





The program required designing a spacious house for a middle aged couple and an elderly parent with separate bath and bedroom areas but with combined open living areas for entertaining, dining, music, etc.

It was important to provide openness to enjoy the outside beauty, but yet provide protection from the outside looking in.

The site for this residence, designed by Architect Gerard J. Valk, is a narrow, heavily wooded  $\frac{1}{2}$  acre which slopes evenly toward the rear of the lot and has open wooded areas beyond.

Valk decided the relatively small site demanded a two-level house which virtually touches all four setback requirements—living areas on the upper

level cantilever over lower utility areas and interior partitions project beyond the exterior glass walls creating additional privacy from the outside yet allowing large glass areas.

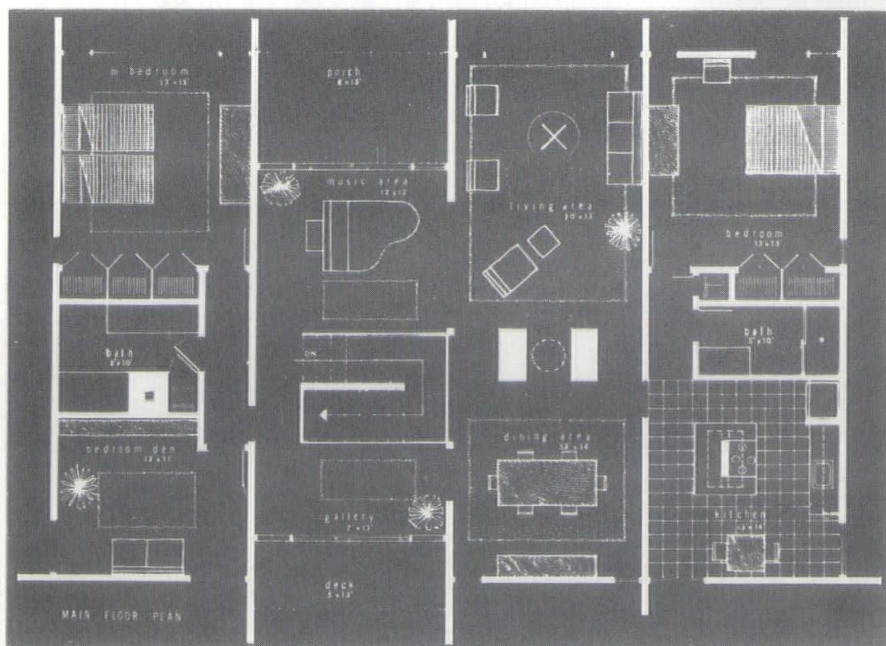
The wood frame structure supported by load bearing and concrete foundation walls is heated by a gas-fired hot air system with capacity and provisions for future air conditioning if desired.

The lower level walls are exposed block painted with vinyl-asbestos tile flooring. Upper level walls are sheetrock painted, and redwood siding finished with bleaching oils.

The ceilings in the residence are sheetrock painted and the floors are oak. The exterior siding is redwood horizontal siding finished with bleaching oil.

*"Classic simplicity of plan—open gathering space with isolated private areas—good relation to its environment—interesting plastic forms."*

*The Jury*





# Beacher Residence

West Orange, N.J.

Architect:

Melvin Beacher, AIA,  
New York City

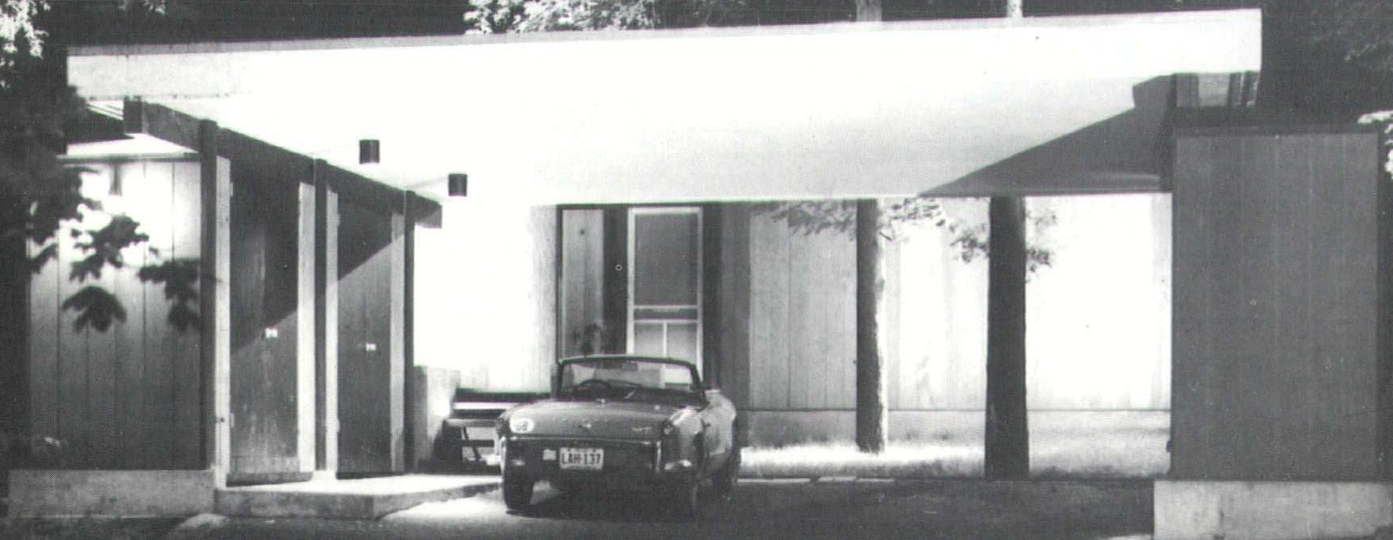
General Contractor: Kolanich & Balon

Photographer: Gil Amiaga

Design Associate: Frank John Gagne

*"Good circulation of plan. Pleasant relation to site. Careful detailing. Eminently livable."*

*The Jury*





Architect Melvin Beacher of West Orange decided to undertake quite a program—to design a residence for an architect, his wife, three children, two dogs and unlimited interests—on a low budget.

The residence, of course, was Beacher's own and he decided to be his own client, contractor and critic.

Required were four bedrooms, informal and formal entertaining spaces and a study making a total of approximately 2,200 sq. ft. of finished area plus expansion space.

Prime considerations were for privacy and independence for both adults and children, while providing for a family atmosphere and unhampered communication.

His design solution was to have a two-level house cut into the hillside having the main level

be the "adult" level and the lower level the "children's."

The entrance facade was left blank and the carport is set in an independent structure in front of the house to form a semi-private garden.

The main level opens to the wooded view from the living room. An open skylit center stairwell provides both visual and oral communication between levels.

The hub of activity centers in the large family kitchen. The living room is a space within a space and an informal "firepit" set within the total living room space can be used alone or as part of the total space.

The site, a narrow wooded site bordered on three sides by older residences, can be reached only by a private road through a private park. The north side is heavily wooded

and slopes up and away from the building.

The residence is a frame construction with exposed wood beams and concealed joists. Beacher used a bearing interior brick wall, concrete footings and a concrete block foundation.

Major materials used were stained vertical fir siding, stained sash frames and trim, glass, ceramic tile and carpeted floors. Gypsum wallboard and vinyl wall covering were used in the children's areas.

The mechanical system in the residence consists of completely independent systems for each level employing dual controls and two furnaces . . . gas fired forced warm air and electrically controlled air conditioning. The lower level is fed through a perimeter tube system in slab and the upper level through conventional ductwork.







## **Art Department and University Museum**

**Rutgers—The State University  
New Brunswick, N. J.**

**Architects:  
McDowell-Goldstein,  
Madison, N. J.**

**General Contractor: Melvin P. Windsor, Inc.  
Engineers: Mechanical—Emil Spina  
Structural—Robert K. Mosher, Inc.**





*"Kept best of original building in its elegant spacious form but stripped of non-essential detail with excellent results for function. Lighting particularly recommended."*

*The Jury*



How do you change one building into three without altering the historical character of the buildings?

This was the problem confronting McDowell-Goldstein Associated Architects when they were asked to reconstruct an original library building of great traditional and historic value to the client into a public Art Museum, University Art Department and Library.

The client, Rutgers, The State University in New Brunswick, asked that the building have special exhibition rooms, photo rooms and a 300-man lecture hall.

The solution was to provide the new functions in a manner appropriate to their use and to save the beautiful existing spaces and building character.

All new mechanical and electric systems were provided for the Museum as well as storage room for paintings, lecture halls and other exacting requirements.

The structure was questionable load bearing stone and brick-reinforced. The additions to the building are steel and brick.

The exterior is in carved sandstone; the interior in ornamental plaster, ornamental steel stairway and existing vaults and arches.



# Toms River Country Club

Toms River, N.J.

**Architect:**

Paul Fortune Losi, AIA,  
Toms River, N. J.

General Contractor: Dolb Construction Co.

Landscape Architect: Paul Fortune Losi

Engineers: Mechanical—Barnickel Engineering Corp.

Structural—Wiener & Thaler

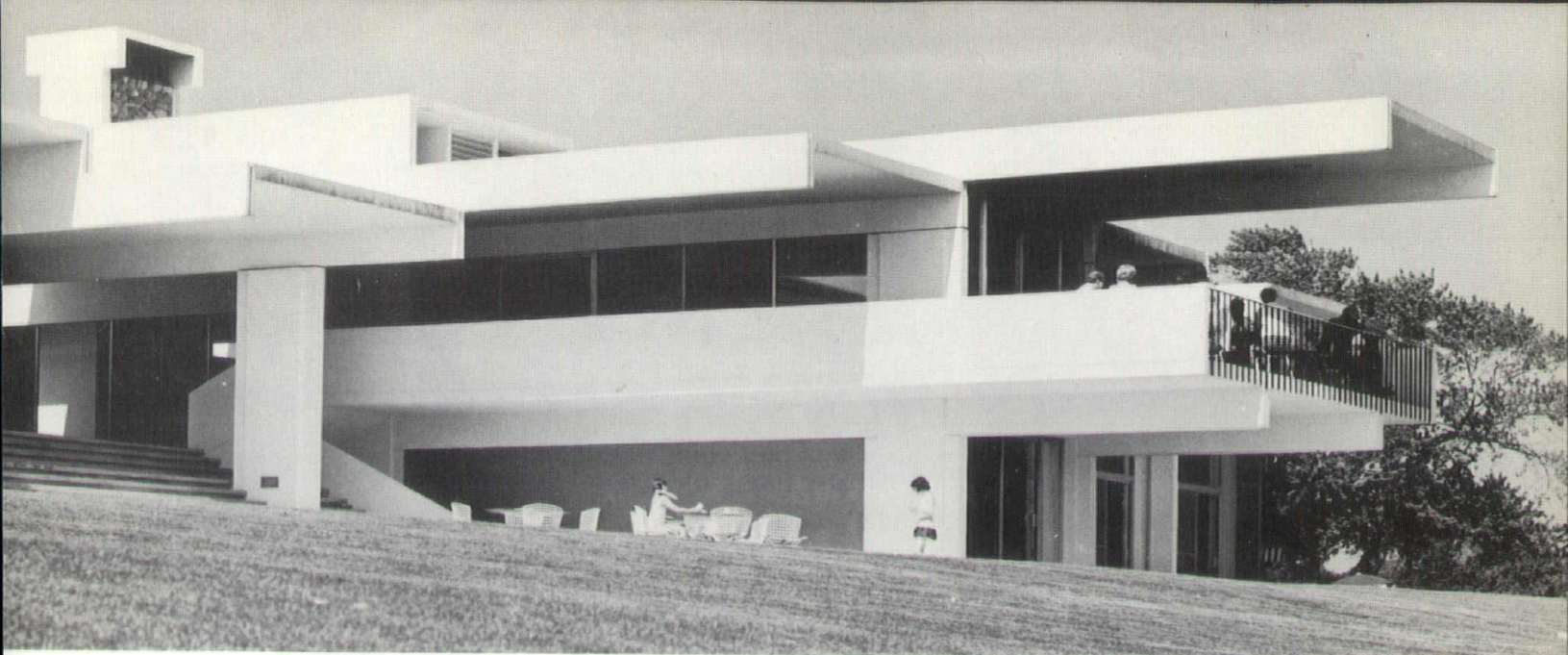
Photographer: Paul Fortune Losi

*"Exciting roof forms. Imagina-  
tive relation to site. Gives sug-  
gestion of luxury and gaiety."*

*The Jury*







Toms River Chemical Company, owner of the Toms River Country Club, has constructed new golf, tennis, swimming and social facilities for its membership and overnight accommodations for visitors. The site is a hill looking over the golf course toward the river to the south. The view was a dominant factor in the siting and is dramatized architecturally by giving the structures a strong one-directional emphasis. Repetitive 14-foot wide channel-shaped roof components made of vinyl-coated wood are stacked in varying lengths on concrete block walls. The long sides of the buildings face south and are all glass. In the center of the four structures is a swim-

ming pool with its dressing facilities below an observation deck in a small structure called the Gazebo. The pool is reached through a small entry structure containing showers.

The simple repetitive structural system lent itself well to the requirements of each of the four building types and unifies the complex. The program required that the Club House accommodate up to 300 people a few times a year, individuals and small groups at other times. Great emphasis was placed on designing small and intimate spaces, dramatized by mezzanines and bridges, that flow together when used for large gatherings and become parts of one large room. Here, by

stacking the roof modules, exaggerated variations in ceiling heights made it possible to further define spaces and keep all interior areas brightly lit and well-ventilated.

The Guest House, across the pool, houses six motel-type apartments which could be accommodated easily under the modular roof system.

The design concept was motivated by a desire to create an "escape environment" completely different than the buildings people work and live in daily, hopefully providing for the few hours spent in recreation an environment offering a change of pace or "escape" from routine.





# Tree House

Moorestown, N.J.

Architect: Hassinger & Schwam

Feasibility Consultant: U. R. Wright  
Structural Engineer: Trunque, Limbe & Barque  
Foundation Design: Elihu Root  
Mechanical Engineer: Cambrium, Pith & Ringe  
Landscaping: Peter Moss & Associates  
Lighting Consultant: Sol Shine  
Economic Analysis: I. M. Baroque  
Traffic Consultant: Will Hugo Quick

## Program

To design an elevated recreation module, to provide for maximum play activity involving the use of large muscles together with the creation of a situation which would engender a maximum sense of detachment, leading to a use of image and illusion for the creation of a heightened play situation. The structure had to satisfy clients at various age levels whose psychological needs differed widely, and whose preconceived notions about the recreation module were wildly separate. This need for a recreation module had been long felt by the client and over a long period of time they had been pressing demands for its construction.

THE KIDS HAD BEEN BUGGING THE HELL OUT OF ME TO BUILD THEM A TREE HOUSE.

## Site

The site selected for the construction of the elevated module was one in which the natural vegetation had achieved a full state of maturity, substantial portions of which were indigenous plants material of various annual varieties. The site was selected for its remoteness and inaccessibility. Its relations to other structures of the area were carefully considered. Every attempt was made in selecting the site to disengage the module from the other structures in the area.

WE HAD THIS OLD WEEDY CORNER OF THE GARDEN WHICH WAS REASONABLY FAR AWAY FROM THE HOUSE. SO THE KIDS WOULDN'T BOTHER US.

## Structure

It was felt that to maximize the integration of this structure with the surrounding environment it would be necessary to select an organic system. A structural system deeply rooted in the ground evocative of the natural forms and capable of bearing the various dynamic loads imposed on it. It was felt that an undirectional structure, namely one that was round, would provide an non-axial reference for the elevation module which would heighten its spacial qualities.

YOU SEE, WE HAD THIS OLD DEAD BEECH TREE WHICH HAD TO BE CUT DOWN ANYWAY, SO I THOUGHT IT WOULD MAKE A GOOD BASE FOR THE TREE HOUSE.

## Mechanical

Because of its distance from existing utilities it was felt that the unit should basically be self-contained. All provisions for circulation of air are by means of the ventilation areas—which are part of the fenestration and the side walls. Through the clever use of an overhead light slot in the shed roof portion, natural light floods down the roof shaft and gives to the inside of the module the soft mysterious light that is highly conducive to the creation of the play situation. This feeling of mood created by the lighting is directly related to the external environment and often reflects directly the existing climatological light phenomena.

WE LEFT OPENINGS IN THE SIDE WALLS. ON DARK CLOUDY DAYS IT'S NOT AS BRIGHT AS ON SUNNY DAYS.

## Design Team

Because of the involved nature of this project it was necessary to consult with technicians of many other disciplines. Experts in the various fields were most helpful in providing an inter-disciplinary total environmental approach. However we must point out throughout the entire process the architect remained as the leading member of the environmental team. Scheduling and programming consultants created a brilliant new departure in construction scheduling. It involved the use of isolated periods of intense construction activity with the intervening periods being spent on the ordering of materials and scheduling of the next phase of the work.

I BUILT THE DAMN THING ALL BY MYSELF ON WEEKENDS.



*"Designed with warmth, honesty  
and humor. Especially commend  
the consultants."*

*The Jury*



### **Material**

It was felt that the use of familiar residential materials would give the users of this module a reassuring sense of identification with familiar situations. The deliberate creation of an intimate domestic scale was felt to be conducive to the creation of certain play situations which are a necessary preparation in childhood for adult life. The deliberate selection of a small scaled material made possible this objective. A roof system was selected which would combine a residential pitched roof and a three-dimensional interpretation of space. An upper roof form was erected of inner penetrations of solids and voids which allowed by their configuration the possibility of using this upper roof form for an observation platform. A fenestration system was selected to provide maximum visibility and ventilation while at the same time providing a sense of intimacy and security within the module.

WHEN THEY BUILT THE HOUSE WE HAD A COUPLE OF BUNDLES OF SHINGLES LEFT OVER PLUS A WHOLE PILE OF TWO BY FOURS, SO WE BUILT THE THING LIKE A LITTLE DOG HOUSE. THE ZAPPY SHED ROOF IS ON THERE JUST FOR KICKS. WHAT THE HELL, EVERYBODY ELSE IS WINNING PRIZES WHEN THEY USE A ROOF LIKE THIS.

### **Circulation**

Since the module is elevated some form of vertical circulation system was felt to be desirable. After examining many systems among them elevators, escalators and self-levitation devices, it was decided in the interest of simplicity to create a system of horizontal bars one placed upon the other which would allow alternate hand-holds and foot-holds by which the occupant could then ascend into the elevated module. This circulation device has, we believe, much potential and its use on construction projects should be unlimited.

WE USE A LADDER.





# Research Center

## Aids In Solving Urban Ills

*By Dorothy E. Whitman,  
Assistant Director for Documentation  
Princeton University Research Center  
for Urban and Environmental Planning*

**RESEARCH TEAM:** Robert White and Gordon Gebert, graduate students; Lance Brown, Lecturer, School of Architecture, and Research Associate, Research Center; Hanno Weber, Assistant Professor, School of Architecture, and Research Associate, Research Center; Michael Pittas, graduate student; Dorothy E. Whitman, Assistant Director, and Bernard P. Spring, Director, Research Center for Urban and Environmental Planning.

The Research Center for Urban and Environmental Planning was established within Princeton University's School of Architecture in 1967 to undertake fundamental studies, based on a multi-disciplinary approach, to provide new methods and theories for solving complex problems of planning for the rebuilding and growth of the man-made environment.

Typical study areas include new methods of:

- Programming the problem in relation to place, needs, resources, and goals.
- Generating alternative design solutions.
- Evaluating alternative planning schemes and developments to select those which best meet requirements specified.

The new theories will be based on field activities in the cities and the suburbs where social, economic, physical, and political problems exist.

Teaching in the School of Architecture and research in the Center are closely related. Faculty Associates participate in research projects; courses and studio exercises explore various aspects and problems of the urban environment; graduate students in architecture work on a part-time basis as research assistants for the Center.

The various activities of the Research Center are coordinated by its Director, Bernard P. Spring. Three levels of work are involved in its mode of operation:

A weekly seminar for the review and discussion

of ongoing research brings together a multi-disciplinary Faculty team unified by a common interest in urban problems. Participating in the seminar are persons from the academic disciplines of architecture, environmental sciences, sociology, economics, politics, engineering, geography, psychology, biology, and history. Graduate students actively engaged in research projects attend the seminar.

A research team composed of Faculty Associates and 18 students gathers and analyzes pertinent data for current projects, and assists with design studies.

Research by individual Faculty members provides disciplinary approaches to urban problems. A random selection of some of the studies in progress provides some idea of the scope and nature of the Research Center: an economist is developing a theory of urban growth and decay—a geographer is concerned with a study of white and Negro density ratios in cities—a sociologist is examining the ways that different groups of people react to housing developments.

One of the current projects of the Research Center is focused on developing and testing more effective and realistic programming methods that would allow maximum involvement of citizen groups in the social and physical rebuilding of their neighborhoods. A new opportunity for entrepreneurship has been made possible with the help of loans, grants, and below-market interest rate mortgage funds provided by recent State legislation. The Research Center is working together with Paul Ylvisaker, Commissioner, and



the New Jersey Department of Community Affairs in strengthening the ability of citizen groups to assume leadership in neighborhood projects, one of the goals of the State's middle-income housing program.

The Research Center is serving as adviser to a sponsor, the Human Renewal Corporation of Newark, whose Board of Trustees is composed of representatives of religious institutions, labor groups, education, community leaders, and elected officials from the Central Ward.

The Corporation received an interest-free loan from the New Jersey Department of Community Affairs to assist in the redevelopment of a 17-acre site in the Central Ward which has a population of about 1,700 and lies in Newark's Model Cities project area. The community sponsor will present to the City of Newark a detailed plan for full site development, as well as an initial and specific building proposal.

A team of Faculty Associates and graduate students is working with the Human Renewal Corporation in gathering information to determine the residents' needs and desires in areas of housing, shopping, socializing, education, employment, recreation, and transportation.

The Research Center is providing supporting studies for the architect and planners who have been retained by the Human Renewal Corporation.

Recently, a field station was opened in Newark in the study area to provide a meeting and working space for the Research Center's team, the members of the Human Renewal Corporation, the professionals engaged by the Corporation, and residents of the area.

One of the new planning methods employed by the Research Center in the Newark study is tentatively identified as the actors-activities-user requirements system. Statements of requirements in the every day language of the residents are used to generate and evaluate specific physical and non-physical programs for rebuilding the neighborhood. The method is intended to develop participation of non-professionals in neighborhood projects, and provide a basis for close cooperation with those concerned with non-physical planning aspects which have a direct link with physical planning. The quality of living conditions will be raised by useful innovations in housing design, construction, and management.

The Research Center has a contract with the New Jersey Department of Community Affairs to prepare two guide books to assist non-profit sponsors of middle-income housing under State and Federal legislation. One guide book will be provided for citizen groups and one for professional planners and architects. Procedures and methods that have proven successful under test in Newark will be recommended in the guides.

Another project of the Center is assisting in the revision of New Jersey's outmoded housing code, including the process of revision, review, and research. The revision is intended to be a performance code rather than a specification code.

The Research Center is actively engaged in conferences. An invitational conference on "Planning the Future of New Jersey's State Campuses," held in December, was co-sponsored by Ralph A. Dungan, Chancellor of Higher Education, State of New Jersey, and the Research Center.

The purpose of the conference was to acquaint the administrative heads of the State's colleges with recent developments in campus planning as a continuing process, closely related to educational and fiscal planning.

Dean Robert E. Geddes of the School of Architecture served as moderator and summarized the sessions. The Research Center contributed a paper explaining an overall working model for environmental design, developed over a period of more than two years, which identifies 216 separate decisions that must be made in the planning process.

A closed Princeton University Conference on the theme "Cooperation of the Public and Private Sectors in Housing", to be held in April, is being organized by the Research Center.

The effort of the two-day conference will be to identify and assess goals for housing, to analyze the national resources that might be applied to their achievement, and to define ways to bring resources to the service of objectives.

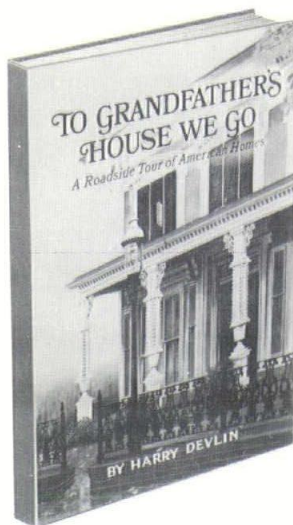
Representatives of the public and private sectors will discuss their respective roles in housing. They will work toward formulation of housing programs through which a minimum of new public expenditures and tax loss would evoke the greatest possible increase in private investment, initiative, ingenuity, and responsibility.

The work of the Research Center is supported by the extensive resources of the recently established Urban and Environmental Studies Library. The accessions of the School of Architecture and the collection of the former Bureau of Urban Research, comprising more than 40,000 items, were incorporated in the new library. The Bureau of Urban Research, created in 1941 and familiar to many architects and planners in New Jersey, is now included within the Research Center.

Thus, the Research Center's multi-disciplinary approach in attacking the problems of the man-made environment, its concern with actual urban problems, and the teaching-research concept are combined in a unique fashion.

The objectives of the Research Center are to get a deeper and rounder picture of urban ills, and to develop new problem-solving methods that will be used by the physical planner.

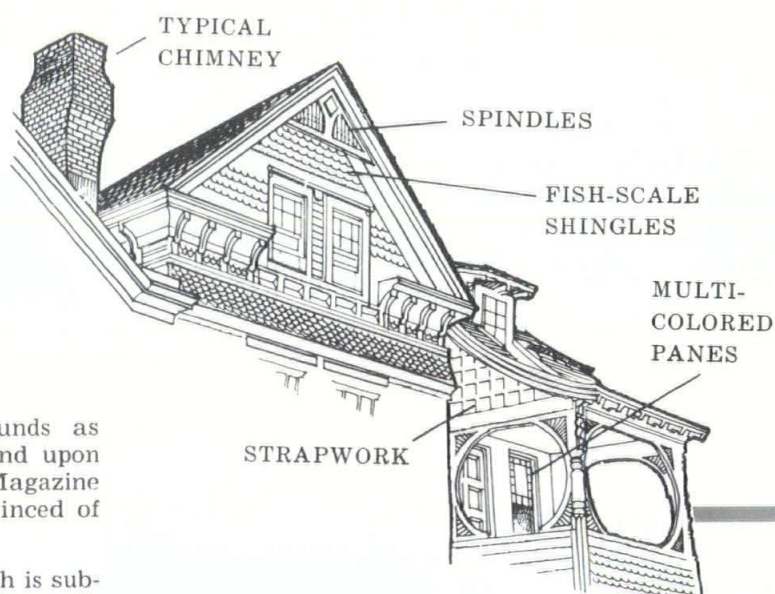




by Paula Gilliland

## The Houses Our Grandfathers Built

*TO GRANDFATHER'S HOUSE WE GO.* By Harry Devlin. Illustrated. \$3.95. (A Roadside Tour of American Homes.)



"To Grandfather's House We Go" sounds as though it might be a children's book and upon learning it was published by Parents' Magazine Press, the reader might be further convinced of its anticipated appeal to the younger set.

However, this book by Harry Devlin, which is subtitled "A Roadside Tour of American Homes", could be a delight to adults and children alike. This informative and well illustrated book on the elements influencing early American architecture offers a unique learning experience for the well-read as well as the beginning reader.

The book consists of a series of 23 illustrations of houses representing various architectural styles and one-page descriptions of the style. Diagrams detailing certain aspects of the architecture are also included in some cases. The pictures are reproductions of oil paintings charmingly and authentically done by Mr. Devlin.

He takes the reader on a trip to "Grandfather's House," whether it be the "early settler house" built when practicality and efficiency was of the utmost importance or the "eclectic vacation house" built by a flamboyant Grandfather who couldn't decide if he wanted a Gothic, Italianate, Oriental or Neo-Jacobean house so he simply combined all four.

Notice how casually I throw out those architectural period names? Being a layman, I couldn't

have done it before I read Devlin's book. Now, I'm convinced I'll never be able to look at another house without trying to determine the forms of architecture or being thrilled at knowing that the "campanile" on a house is often merely a status symbol and seldom serves any useful purpose.

In addition, after reading the book, I'm more familiar with architectural terms such as barge-board, bracket, portico, hood mold, pediment and balustrade. To an architect, those terms are undoubtedly second nature. But wouldn't it be exciting if you could, without hesitation, use those terms with a layman who knows what you're talking about?

And shouldn't a book on architecture be appealing to everyone rather than being strictly esoteric?

I think it should—and Devlin's book would be a good beginning for interesting the layman and his children in the profession.

In the first place, the book is written in a lan-



guage everyone can understand. Secondly, the illustrations are beautifully and meticulously done by the author, who is an artist as well as a writer. In the book, which took him 2½ years to complete, he exposes the reader to many of the familiar old houses the reader sees while travelling both in the city and in the country.

The reader learns what a Dutch Colonial house looks like and what characterizes it—the differences between a Federal House and a Georgian House—how a Greek Revival mansion in the city can be similar to a farmer's Greek Revival house in the country—that the Octagon House is America's own form of architecture—that a cupola on Grandfather's house can be traced to the most famous campanile of all, the Leaning Tower of Pisa—that friendly political ties with France contributed to the popularity of the Mansard House in this country—and much, much more.

While reading the book, one experiences a nostalgic feeling about his American heritage as well as learning architectural terms and periods. Because of this, "To Grandfather's House We Go" appeals to the romantic soul as well as the scientific mind. And many architects and laymen as well might just be anatomically equipped with a combination of both as was Thomas Jefferson whose home, Monticello, is an example of Roman or Classical Revival, for, among many other things, Thomas Jefferson was an architect.

Although, because of a respect for the right to

privacy, a map of homes used in the book is not included, the reader will be able to identify many of the houses Devlin used for his illustrations. He has chosen many of the most distinctive in New Jersey and its surrounding areas. The reader will find himself thinking—"isn't that the house in Newark on High St.?"—or—"I'm sure I've seen that house in Westfield."

Now, the question probably comes to mind, why did he use houses on the East Coast to characterize the American scene? In the addendum to his book he explains that the counterparts to the houses can be found anywhere in the United States because the East Coast was the first to feel each new wave of fashion as it came from Europe and then these same waves eventually swept across the country. He also explains that regional styles, such as Spanish Mission and Western Ranch, were not dealt with because they are not as characteristic of the American scene as the houses depicted.

It's evident, I'm sure, that I thoroughly enjoyed this book. More than anything else it developed in me, a layman, an appreciation of the history, the beauty and the subtleties in residential architecture. It is stimulating to know that in this era of mass production and streamlined living, there are still traces of not only our American heritage but our European heritage as well. And those traces can be found in the houses we pass every day as we run to catch the 8:15.

*ABOUT THE AUTHOR: Mr. Devlin has done a number of books for Parents' Magazine Press in collaboration with his wife, Wende. In addition to working in the art field he lectures on art at the college level. He lives with his family in Mountainside, N. J., not far from Elizabeth where he was born and raised.*

(Copies of "To Grandfather's House We Go" are available at the office of the New Jersey Society of Architects at the special discount price of three dollars.)

*An architectural melange—  
octagonal campanile,  
Italianate eaves, Mansard  
roof and some bargeboards  
for good measure*





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